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Preview Pages 2004 to 2060 are not shown in this preview. Dutch painter and printmaker (1606-1669) This article is about the Dutch artist. For other uses, see Rembrandt (disambiguation). Rembrandt Harmenszoon van Rijn(1606-07-15)15
July 1606[1]Leiden, Dutch RepublicDied4 October 1669(1669-10-04) (aged 63)Amsterdam, Dutch RepublicEducationJacob van Swanenburg Pieter LastmanKnown forPainting, printmaking, drawingNotable workSelf-portraitsThe Anatomy Lesson of Dr. Nicolaes Tulp (1632)Belshazzar's Feast (1635)The Night Watch (1642)Bathsheba at Her Bath
(1654)Syndics of the Drapers' Guild (1662)The Hundred Guilder Print (etching, c. 1647-1649)MovementDutch Golden AgeBaroque Rembrandt Harmenszoon van Rijn (/ˈrɛmbrænt, ˈrɛmbrant ˈharmə(n),so:m) van ˈrɛin] (listen); 15 July 1606[1] - 4 October 1669), usually simply known as Rembrandt, was a Dutch Golden Age
painter, printmaker and draughtsman. An innovative and prolific master in three media,[3] he is generally considered one of the greatest visual artists in the history of art and the most important in Dutch masters of the 17th century, Rembrandt's works depict a wide range of style and subject matter, from portraits
and self-portraits to landscapes, genre scenes, allegorical and historical scenes, biblical and mythological themes and animal studies. His contributions to art came in a period of great wealth and cultural achievement that historians call the Dutch Golden Age, when Dutch art (especially Dutch painting), whilst antithetical to the Baroque style that
dominated Europe, was prolific and innovative. This era gave rise to important new genres. Like many artists of the Dutch Golden Age, such as Jan Vermeer, Rembrandt was an avid art collector and dealer. Rembrandt never went abroad, but was considerably influenced by the work of the Italian masters and Netherlandish artists who had studied in
Italy, like Pieter Lastman, the Utrecht Caravaggists, Flemish Baroque, and Peter Paul Rubens. After he achieved youthful success as a portrait painter, Rembrandt's later years were marked by personal tragedy and financial hardships. Yet his etchings and paintings were popular throughout his lifetime, his reputation as an artist remained high,[5] and
for twenty years he taught many important Dutch painters.[6] Rembrandt's portraits of his contemporaries, self-portraits form an intimate autobiography.[4] Rembrandt's foremost contribution in the history of printmaking was his transformation
of the etching process from a relatively new reproductive technique into an art form. His reputation as the greatest etcher in the history of the medium was established in his lifetime. Few of his paintings left the Dutch Republic while he lived, but his prints were circulated throughout Europe, and his wider reputation was initially based on them alone.
The Prodigal Son in the Brothel, a self-portrait with Saskia, c. 1635 In his works, he exhibited knowledge of classical iconography. A depiction of a biblical scene was informed by Rembrandt's knowledge of the specific text, his assimilation of classical composition, and his observations of Amsterdam's Jewish population.[7] Because of his empathy for
the human condition, he has been called "one of the great prophets of civilization".[8] The French sculptor Auguste Rodin said, "Compare me with Rembrandt! What sacrilege! With Rembrandt and never compare anyone with him!"[9] Life Rembrandt[a] Harmenszoon van Rijn was
born on 15 July, 1606 in Leiden,[1] in the Dutch Republic, now the Netherlands. He was the ninth child born to Harmen Gerritszoon van Rijn and Neeltgen Willemsdochter van Zuijtbrouck.[11] His family was quite well-to-do; his father was a miller and his mother was a baker's daughter. Religion is a central theme in Rembrandt's works and the
religiously fraught period in which he lived makes his faith a matter of interest. His mother was Catholic, and his father belonged to the Dutch Reformed Church, though some scholars, such as Hendrik Willem van Loon, suggest he may
have been Mennonite, [12] and five of his children christened in Dutch Reformed church) and one, Titus, in the Zuiderkerk (Southern Church) and one, Titus (Southern Church) and
inclination towards painting; he was soon apprenticed to a Leiden history painter, Jacob van Swanenburg, with whom he spent three years.[14] After a brief but important apprenticeship of six months with Jacob Pynas and then started his own workshop, though Simon
van Leeuwen claimed that Joris van Schooten taught Rembrandt in Leiden.[14][15] Unlike many of his contemporaries who traveled to Italy as part of their artistic training, Rembrandt never left the Dutch Republic during his lifetime.[16][17] Portrait of Saskia van Uylenburgh, c. 1635 He opened a studio in Leiden in 1624 or 1625, which he shared
with friend and colleague Jan Lievens. In 1627, Rembrandt began to accept students, which included Gerrit Dou in 1628.[18] In 1629, Rembrandt was discovered by the statesman Constantijn Huygens (father of the Dutch mathematician and physicist Christiaan Huygens), who procured for Rembrandt important commissions from the court of The
Hague. As a result of this connection, Prince Frederik Hendrik continued to purchase paintings from Rembrandt until 1646.[19] At the end of 1631, Rembrandt moved to Amsterdam, a city rapidly expanding as the new business capital of the Netherlands. He began to practice as a professional portraitist for the first time, with great success. He
initially stayed with an art dealer, Hendrick van Uylenburgh, and in 1634, married Hendrick's cousin, Saskia van Uylenburgh. [20][21] Saskia came from a good family: her father had been a lawyer and the burgemeester (mayor) of Leeuwarden. When Saskia, as the youngest daughter, became an orphan, she lived with an older sister in Het Bildt.
Rembrandt and Saskia were married in the local church of St. Annaparochie without the presence of Rembrandt's relatives. [22] In the same year, Rembrandt became a burgess of Amsterdam and a member of the local guild of painters. He also acquired a number of students, among them Ferdinand Bol and Govert Flinck. [23] In 1635, Rembrandt and
Saskia moved into their own house, renting in fashionable Nieuwe Doelenstraat with a view on the Amstel river. In 1639 they moved to a prominent newly built house (now the Rembrandt House Museum) in the upscale 'Breestraat' (eng.: 'Broadway'), today known as Jodenbreestraat in what was becoming the Jewish quarter; then a young upcoming
neighborhood. The mortgage to finance the 13,000 guilder purchase would be a primary cause for later financial difficulties. [23] Rembrandt should easily have been able to pay the house off with his large income, but it appears his spending always kept pace with his income, and he may have made some unsuccessful investments. [24] It was there that
Rembrandt frequently sought his Jewish neighbors to model for his Old Testament scenes. [25] Although they were by now affluent, the couple suffered several personal setbacks; their son Rumbartus died two months after his birth in 1635 and their daughter Cornelia died at just three weeks of age in 1638. In 1640, they had a second daughter, also
named Cornelia, who died after living barely over a month. Only their fourth child, Titus, who was born in 1641, survived into adulthood. Saskia died in 1642 soon after Titus's birth, probably from tuberculosis. Rembrandt's drawings of her on her sick and death bed are among his most moving works.[26] Rembrandt's son Titus, as a monk, 1660
During Saskia's illness, Geertje Dircx was hired as Titus' caretaker and nurse and also became Rembrandt's lover. She would later charge Rembrandt with breach of promise (a euphemism for seduction under [breached] promise to marry) and was awarded alimony of 200 guilders a year. [23] Rembrandt worked to have her committed to an asylum or
poorhouse (called a "bridewell") at Gouda, after learning she had pawned jewelry he had given her that once belonged to Saskia.[27] In the late 1640s Rembrandt began a relationship with the much younger Hendrickje Stoffels, who had initially been his maid. In 1654 they had a daughter, Cornelia, bringing Hendrickje a summons from the Reformed
Church to answer the charge "that she had committed the acts of a whore with Rembrandt the painter". She admitted this and was banned from receiving communion. Rembrandt was not summoned to appear for the Church council because he was not a member of the Reformed Church. [28] The two were considered legally wed under common law,
but Rembrandt had not married Hendrickje. Had he remarried he would have lost access to a trust set up for Titus in Saskia's will.[26] Rembrandt lived beyond his means, buying art (including bidding up his own work), prints (often used in his paintings) and rarities, which probably caused a court arrangement (cessio bonorum) to avoid his
bankruptcy in 1656, by selling most of his paintings and large collections, which, apart from Old Master paintings and drawings, included busts of the Roman emperors, suits of Japanese armor among many objects from Asia, and
collections of natural history and minerals. But the prices realized in the sales in 1657 and 1658 were disappointing. [29] Rembrandt was forced to sell his house and his printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities and his printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities and his printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities and his printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities and his printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities and his printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities and his printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities are printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities are printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities are printing-press and move to more modest accommodation on the Rozengracht in 1660. [30] The authorities are printing-press and move to move to move the printing-press are present and the p
Amsterdam painters' guild, which introduced a new rule that no one in Rembrandt's circumstances could trade as a painter. To get around this, Hendrickje and Titus set up a dummy corporation as art dealers in 1660, with Rembrandt (or rather the new
business) was contracted to complete work for the newly built city hall, but only after Govert Flinck, the artist previously commissioned, died without beginning to paint. The resulting work, The Conspiracy of Claudius Civilis, was rejected and returned to the painter; the surviving fragment is only a fraction of the whole work. [32] It was around this around this
time that Rembrandt took on his last apprentice, Aert de Gelder. In 1662 one of Rembrandt's creditors went to the High Court (Hof van Holland) to contest that Titus had to be paid first.[34] Isaac van Hertsbeeck lost twice and had to pay the money he had already
received to Titus, which he did in 1668.[35] When Cosimo III de' Medici, Grand Duke of Tuscany came to Amsterdam in 1667, he visited Rembrandt at his house.[36] Rembrandt outlived both Hendrickje, who died in 1668, leaving a baby daughter. He died within a year of his son, on 4 October 1669 in Amsterdam, and was
buried as a supposedly rich man as the heirs paid in burial taxes a substantial amount of money, f 15.[37] but in a paupers grave in the Church. After twenty years, his remains were taken away and destroyed, as was customary. Posthumoussymmer at the church are to make the church are the church are to make the church are to make the church are the church are to make the church are the church ar
JAMA Ophthalmology published articles in 2018 and 2019, theorizing, that both Rembrandt and Leonardo may have had undignosed exotropia (commonly, "walleye"), a type of strabismus—an eye misalignment. Exotropia typically leads to favoring one eye, leading to vision resembling those seen when painted on a flat canvas.[38][39]
Works See also: List of paintings by Rembrandt, List of etchings by Rembrandt In a letter to Huygens, Rembra
 "beweegelijkheid" is also argued to mean "emotion" or "motive". Whether this refers to objectives, material or otherwise, is open to interpretation; either way, critics have drawn particular attention to the way Rembrandt's only known seascape, The Storm on the Sea of Galilee, 1633. The
painting is still missing after the robbery from the Isabella Stewart Gardner Museum in 1990. Earlier-20th-century connoisseurs claimed Rembrandt had produced well over 600 paintings, [42] More recent scholarship, from the 1960s to the present day (led by the Rembrandt Research Project), often
controversially, has winnowed his oeuvre to nearer 300 paintings.[b] His prints, traditionally all called etchings, although many are produced in whole or part by engraving and sometimes drypoint, have a much more stable total of slightly under 300.[c] It is likely Rembrandt made many more drawings in his lifetime than 2,000, but those extant are
more rare than presumed.[d] Two experts claim that the number of drawings whose autograph status can be regarded as effectively "certain" is no higher than about 75, although this is disputed. The list was to be unveiled at a scholarly meeting in February 2010.[45] At one time about ninety paintings were counted as Rembrandt self-portraits, but it
is now known that he had his students copy his own self-portraits as part of their training. Modern scholarship has reduced the autograph count to over forty paintings, as well as a few drawings and thirty-one etchings, which include many of the most remarkable images of the group.[46] Some show him posing in quasi-historical fancy dress, or
pulling faces at himself. His oil paintings trace the progress from an uncertain young man, through the dapper and very successful portraits of his old age. Together they give a remarkably clear picture of the man, his appearance and his psychological make-up, as revealed by his
richly weathered face.[e] A Polish Nobleman, 1637 In his portraits and self-portraits, he angles the sitter's face in such a way that the ridge of the nose nearly always forms the line of demarcation between brightly illuminated and shadowy areas. A Rembrandt face is a face partially eclipsed; and the nose, bright and obvious, thrusting into the riddle of
halftones, serves to focus the viewer's attention upon, and to dramatize, the division between a flood of light—an overwhelming clarity—and a brooding duskiness.[47] In a number of biblical works, including The Raising of the Cross, Joseph Telling His Dreams and The Stoning of Saint Stephen, Rembrandt painted himself as a character in the crowd.
Durham suggests that this was because the Bible was for Rembrandt "a kind of diary, an account of moments in his own life".[48] Among the more prominent characteristics of Rembrandt's work are his use of chiaroscuro, the theatrical employment of light and shadow derived from Caravaggio, or, more likely, from the Dutch Caravaggisti, but
adapted for very personal means.[49] Also notable are his dramatic and lively presentation of subjects, devoid of the rigid formality that his contemporaries often displayed, and a deeply felt compassion for mankind, irrespective of wealth and age. His immediate family—his wife Saskia, his son Titus and his common-law wife Hendrickje—often figured
prominently in his paintings, many of which had mythical, biblical or historical themes and styles Throughout his career Rembrandt took as his primary subjects the themes of portraiture, landscape and narrative painting. For the last, he was especially praised by his contemporaries, who extolled him as a masterly interpreter of
 biblical stories for his skill in representing emotions and attention to detail.[50] Stylistically, his paintings progressed from the early "smooth" manner, characterized by fine technique in the portrayal of illusionistic form, to the late "rough" treatment of richly variegated paint surfaces, which allowed for an illusionism of form suggested by the tactile
quality of the paint itself.[51] The Abduction of Europa, 1632. Oil on panel. The work has been described as "...a shining example of the 'golden age' of Baroque painting".[52] A parallel development may be seen in Rembrandt's skill as a printmaker. In the etchings of his maturity, particularly from the late 1640s onward, the freedom and breadth of his maturity, particularly from the late 1640s onward, the freedom and breadth of his maturity.
drawings and paintings found expression in the print medium as well. The works encompass a wide range of subject matter and technique, sometimes leaving large areas of white paper to suggest space, at other times employing complex webs of line to produce rich dark tones.[53] It was during Rembrandt's Leiden period (1625-1631) that Lastman's
influence was most prominent. It is also likely that at this time Lievens had a strong impact on his work as well. [54] Paintings were rather small, but rich in details (for example, in costumes and jewelry). Religious and allegorical themes were favored, as were tronies. [54] In 1626 Rembrandt produced his first etchings, the wide dissemination of which
would largely account for his international fame. [54] In 1629 he completed Judas Repentant, Returning the Pieces of Silver and The Artist in His Studio, works that evidence his international fame. [55] A typical portrait from 1634, when
 Rembrandt was enjoying great commercial success During his early years in Amsterdam (1632-1636), Rembrandt began to paint dramatic biblical and mythological scenes in high contrast and of large format (The Blinding of Samson, 1636, Belshazzar's Feast, c. 1635 Danaë, 1636 but reworked later), seeking to emulate the baroque style of Rubens.
[56] With the occasional help of assistants in Uylenburgh's workshop, he painted numerous portrait commissions both small (Jacob de Gheyn III) and large (Portrait of the Shipbuilder Jan Rijcksen and his Wife, 1633, Anatomy Lesson of Dr. Nicolaes Tulp, 1632).[57] By the late 1630s Rembrandt had produced a few paintings and many etchings of
landscapes. Often these landscapes highlighted natural drama, featuring uprooted trees and ominous skies (Cottages before a Stormy Sky, c. 1641; The Three Trees, 1643). From 1640 his work became less exuberant and more sober in tone, possibly reflecting personal tragedy. Biblical scenes were now derived more often from the New Testament
than the Old Testament, as had been the case before. In 1642 he painted The Night Watch, the most substantial of the important group portrait commissions which he received in this period, and through which he sought to find solutions to compositional and narrative problems that had been attempted in previous works. [58] Self Portrait, 1658, Frick
Collection, a masterpiece of the final style, "the calmest and grandest of all his portraits"[59] In the decade following the Night Watch, Rembrandt's paintings varied greatly in size, subject, and style. The previous tendency to create dramatic effects primarily by strong contrasts of light and shadow gave way to the use of frontal lighting and larger and
more saturated areas of color. Simultaneously, figures came to be placed parallel to the picture plane. These changes can be seen as a move toward a classical mode of composition and, considering the more expressive use of brushwork as well, may indicate a familiarity with Venetian art (Susanna and the Elders, 1637-47).[60] At the same time,
there was a marked decrease in painted works in favor of etchings and drawings of landscapes. [61] In these graphic works in favor of etchings and drawings of landscapes. Rembrandt's style changed again. Colors became richer and brush strokes more pronounced. With these changes, Rembrandt distanced himself
from earlier work and current fashion, which increasingly inclined toward fine, detailed works. His use of light becomes more jagged and harsh, and shine becomes more jagged and harsh and shine becomes more jagged and ha
discussion of 'finish' and surface quality of paintings. Contemporary accounts sometimes remark disapprovingly of the coarseness of Rembrandt's brushwork, and the artist himself was said to have dissuaded visitors from looking too closely at his paintings. [62] The tactile manipulation of paint may hearken to medieval procedures, when mimetic
effects of rendering informed a painting's surface. The end result is a richly varied handling of paint, deeply layered and often apparently haphazard, which suggests form and space in both an illusory and highly individual manner. [63] In later years biblical themes were still depicted often, but emphasis shifted from dramatic group scenes to intimate
portrait-like figures (James the Apostle, 1661). In his last years, Rembrandt painted his most deeply reflective self-portraits (from 1652 to 1669 he painted fifteen), and several moving images of both men and women (The Jewish Bride, c. 1666)—in love, in life, and before God.[64][65] Graphic works The Hundred Guilder Print, c. 1647-49, etching,
drypoint and burin on Japan paper, National Museum of Western Art. Rembrandt produced etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and practically abandoned etching for most of his career, from 1626 to 1660, when he was forced 
burin and partly engraved many plates, the freedom of etching technique was fundamental to his work. He was very closely involved in the whole process of printmaking, and must have printed at least early examples of his etchings himself. At first he used a style based on drawing, but soon moved to one based on painting, using a mass of lines and
numerous bitings with the acid to achieve different strengths of line. Towards the end of the 1630s, he reacted against this manner and moved to a simpler style, with fewer bitings.[67] He worked on the so-called Hundred Guilder Print in stages throughout the 1640s, and it was the "critical work in the middle of his career", from which his final
etching style began to emerge. [68] Although the print only survives in two states, the first very rare, evidence of much reworking can be seen underneath the final print and many drawings survive for elements of it. [69] The Three Trees, 1643, etching In the mature works of the 1650s, Rembrandt was more ready to improvise on the plate and large
prints typically survive in several states, up to eleven, often radically changed. He now used hatching to create his dark areas, which often take up much of the plate. He also experimented with the effects of printing on different kinds of paper, including Japanese paper, which he used frequently, and on vellum. He began to use "surface tone," leaving
a thin film of ink on parts of the plate instead of wiping it completely clean to print each impression. He made more use of drypoint, exploiting, especially in landscapes, the rich fuzzy burr that this technique gives to the first few impressions. [70] His prints have similar subjects to his paintings, although the twenty-seven self-portraits are relatively
more common, and portraits of other people less so. There are forty-six landscapes, mostly small, which largely set the course for the graphic treatment of landscape until the end of the 19th century. One third of his etchings are of religious subjects, many treated with a homely simplicity, whilst others are his most monumental prints. A few erotic, or
just obscene, compositions have no equivalent in his paintings.[71] He owned, until forced to sell it, a magnificent collection of prints by other artists, and many borrowings and influences in his work can be traced to artists as diverse as Mantegna, Raphael, Hercules Seghers, and Giovanni Benedetto Castiglione. Drawings by Rembrandt and his
 pupils/followers have been extensively studied by many artists and scholars[f] through the centuries. His original draughtsmanship has been described as an individualistic art style that was very similar to East Asian old masters, most notably Chinese masters:[78] a "combination of formal clarity and calligraphic vitality in the movement of pen or
 brush that is closer to Chinese painting in technique and feeling than to anything in European art before the twentieth century".[79] Oriental inspiration Main article: Rembrandt's Mughal drawings Rembrandt drawing of an Indian Mughal painting Role-playing in self-portrait as an oriental potentate with a kris/keris, a Javanese blade weapon from the
VOC era (etching, c. 1634) Rembrandt was interested in Mughal miniatures, especially around the 1650s. He drew versions of Shah Jahan, Akbar, Jahangir and Dara Shikoh. They may also have influenced the costumes and other aspects of his
works.[80][81][82][83] The Night Watch This section does not cite any sources. Please help improve this template message) Main article: The Night Watch The Night Watch or The Militia Company of
Captain Frans Banning Cocq, 1642. Oil on canvas; on display at the Rijksmuseum, Amsterdam Rembrandt painted the large painting The Militia Company of Captain Frans Banning Cocq between 1640 and 1642. This picture was called De Nachtwacht by the Dutch and The Night Watch by Sir Joshua Reynolds because by the 18th century the picture
civic militia. Rembrandt departed from convention, which ordered that such genre pieces should be stately and formal, rather a line-up than an action scene. Instead he showed the militia readying themselves to embark on a mission (what kind of mission, an ordinary patrol or some special event, is a matter of debate). Contrary to what is often said,
the work was hailed as a success from the beginning. Parts of the canvas were cut off (approximately 20% from the left hand side was removed) to make the painting fit its new position; the four figures in the
front are at the centre of the canvas. The painting is now in the Rijksmuseum. Expert assessments See also: Rembrandt catalog raisonné, 1968 The Polish Rider - Possibly a Lisowczyk on horseback In 1968 the Rembrandt Research Project began under the sponsorship of the Netherlands Organization for the Advancement of Scientific Research; it was
initially expected to last a highly optimistic ten years. Art historians teamed up with experts from other fields to reassess the authenticity of works attributed to Rembrandt, using all methods available, including state-of-the-art technical diagnostics, and to compile a complete new catalogue raisonné of his paintings. As a result of their findings, many
 Alfred von Wurzbach, at the beginning of the twentieth century, but for many decades later most scholars, including the foremost authority writing in English, Julius S. Held, agreed that it was indeed by the master. In the 1980s, however, Dr. Josua Bruyn of the Foundation Rembrandt Research Project cautiously and tentatively attributed the painting
to one of Rembrandt's closest and most talented pupils, Willem Drost, about whom little is known. But Bruyn's remained a minority opinion, the suggestion of Drost's authorship is now generally rejected, and the Frick itself never changed its own attribution, the label still reading "Rembrandt" and not "attributed to" or "school of". More recent opinion
has shifted even more decisively in favor of the Frick, with Simon Schama (in his 1999 book Rembrandt's Eyes) and the Rembrandt Project scholar Ernst van de Wetering (Melbourne Symposium, 1997) both arguing for attribution to the master. Those few scholars who still question Rembrandt's authorship feel that the execution is uneven, and favour
different attributions for different parts of the work.[85] The Man with the Golden Helmet, Gemäldegalerie, Berlin, once one of the most famous "Rembrandt" portraits, is no longer attributed to the master.[86] A similar issue was raised by Simon Schama in his book Rembrandt's Eyes concerning the verification of titles associated with the subject
matter depicted in Rembrandt's works. For example, the exact subject being portrayed in Aristotle with a Bust of Homer (recently retitled by curators at the Metropolitan Museum) has been directly challenged by Schama applying the scholarship of Paul Crenshaw.[87] Schama applying the exact subject being portrayed in Aristotle with a Bust of Homer (recently retitled by curators at the Metropolitan Museum) has been directly challenged by Schama applying the scholarship of Paul Crenshaw.[87] Schama presents a substantial argument that it was the famous ancient Greek
painter Apelles who is depicted in contemplation by Rembrandt and not Aristotle.[88] Another painting, Pilate Washing His Hands, is also of questionable attribution. Critical opinion of this picture has varied since 1905, when Wilhelm von Bode described it as "a somewhat abnormal work" by Rembrandt. Scholars have since dated the painting to the
 1660s and assigned it to an anonymous pupil, possibly Aert de Gelder. The composition bears superficial resemblance to mature works by Rembrandt but lacks the master's command of illumination and modeling. [89] The attribution work is ongoing. In 2005 four oil paintings previously attributed to Rembrandt's students were
reclassified as the work of Rembrandt himself: Study of an Old Man in Profile and Study of an Old Man with a Beard from a US private collection, Study of a Weeping Woman, owned by the Detroit Institute of Arts, and Portrait of an Elderly Woman in a White Bonnet, painted in 1640.[90] The Old Man Sitting in a Chair is a further example: in 2014,
Professor Ernst van de Wetering offered his view to The Guardian that the demotion of the 1652 painting Old Man Sitting in a Chair "was a vast mistake...it is a most important painting. The painting of Rembrandt throughout his
career.[91] Rembrandt's own studio practice is a major factor in the difficulty of attribution, since, like many masters before him, he encouraged his students to copy his paintings, sometimes finishing or retouching them to be sold as originals, and sometimes selling them as authorized copies. Additionally, his style proved easy enough for his most
talented students to emulate. Further complicating matters is the uneven quality of some of Rembrandt's own work, and restorations which so seriously damaged the original works that they are no longer recognizable. [93] It is highly likely that they are no longer recognizable.
there will never be universal agreement as to what does and what does not constitute a genuine Rembrandt. Painting materials Saskia as Flora, 1635 Technical investigation of Rembrandt's paintings in the possession of the Gemäldegalerie Alte Meister (Kassel)[95] was conducted by Hermann Kühn in 1977
The pigment analyses of some thirty paintings have shown that Rembrandt's palette consisted of the following pigments: lead white, various ochres, Vandyke brown, bone black, charcoal black, lamp black, vermilion, madder lake, azurite, ultramarine, yellow lake and lead-tin-yellow. One painting (Saskia van Uylenburgh as Flora)[96] reportedly
contains gamboge. Rembrandt very rarely used pure blue or green colors, the most pronounced exception being Belshazzar's Feast[97][98] in the National Gallery in London. The
entire array of pigments employed by Rembrandt can be found at ColourLex. [99] The best source for technical information on Rembrandt with detailed investigative reports, infrared and radiography images and other scientific details. [100] Name and signature
Slaughtered Ox (1655), Musée du Louvre, Paris "Rembrandt" is a modification of the artist's first name that he introduced in 1633. "Harmenszoon" indicates that his family lived near the Rhine.[101] Roughly speaking, his earliest signatures (c. 1625) consisted of an initial "R", or the
monogram "RH" (for Rembrant Harmenszoon), and starting in 1629, "RHL" (the "L" stood, presumably, for Leiden). In 1632, he used this monogram early in the year, then added his family name to it, "RHL-van Rijn", but replaced this form in that same year and began using his first name alone with its original spelling, "Rembrant". In 1633 he
added a "d", and maintained this form consistently from then on, proving that this minor change had a meaning for him (whatever it might have been). This change is purely visual; it does not change the way his name is pronounced. Curiously enough, despite the large number of paintings and etchings signed with this modified first name, most of the
documents that mentioned him during his lifetime retained the original "Rembrant" spelling. (Note: the rough chronology of signature forms above applies to the paintings, and to a lesser degree to the etchings; from 1632, presumably, there is only one etching signed "RHL-v. Rijn," the large-format "Raising of Lazarus," B 73).[102] His practice of
signing his work with his first name, later followed by Vincent van Gogh, was probably inspired by Raphael, Leonardo da Vinci and Michelangelo who, then as now, were referred to by their first names alone. [103] Workshop Rembrandt ran a large workshop and had many pupils. The list of Rembrandt pupils from his period in Leiden as well as his
time in Amsterdam is quite long, mostly because his influence on painters around him was so great that it is difficult to tell whether someone worked for him in his studio or just copied his style for patrons eager to acquire a Rembrandt. A partial list should include[104] Ferdinand Bol, Adriaen Brouwer, Gerrit Dou, Willem Drost, Heiman Dullaart,
Gerbrand van den Eeckhout, Carel Fabritius, Govert Flinck, Hendrick Fromantiou, Aert de Gelder, Samuel Dirksz van Hoogstraten, Abraham Janssens, Godfrey Kneller, Philip de Koninck, Jacob Levecq, Nicolaes Maes, Jürgen Ovens, Christopher Paudiß, Willem de Poorter, Jan Victors, and Willem van der Vliet. Museum collections Rembrandt House
Museum The most notable collections of Rembrandt's work are at Amsterdam's Rijksmuseum, including The National Gallery in London, Gemäldegalerie in Berlin, Gemäldegalerie Alte Meister in Dresden, The Louvre, Nationalmuseum
Stockholm, and Schloss Wilhelmshöhe in Kassel. The Royal Castle in Warsaw displays two paintings by Rembrandt. [105] Notable collections of Rembrandt in New York City, the National Gallery of Art in Washington, D.C., Museum of Fine Arts in
Boston, and J. Paul Getty Museum in Los Angeles. [106] The Rembrandt House Museum in central Amsterdam in the house for art dealing. His success, has furnishings that are mostly not original, but period pieces comparable to those Rembrandt might have had, and paintings reflecting Rembrandt might have had a second might have had a s
printmaking studio has been set up with a printing press, where replica prints are printed. The museum has a few Rembrandt paintings, many loaned, but an important collection of his prints, although as some exist in only a single
impression, no collection is complete. The degree to which these collections are displayed to the public, or can easily be viewed by them in the print room, varies greatly. Influence and recognition Further information: Old master print, Etching Revival, Rembrandt Research Project, List of things named after Rembrandt van Rijn, List of works about
Rembrandt, List of Rembrandt pupils, and List of Rembrandt pupils, and List of Rembrandt connoisseurs and scholars Rembrandt pupils, and List of Rembrandt p
this) a youth, a Dutchman, a beardless miller, could bring together so much in one human figure and express what is universal. All honor to thee, my Rembrandt! To have carried Illium, indeed all Asia, to Italy is a lesser achievement than to have brought the laurels of Greece and Italy to Holland, the achievement of a Dutchman who has seldom
ventured outside the walls of his native city...— Constantijn Huygens, Lord of Zuilichem, possibly the earliest known notable Rembrandt connoisseur and critic, 1629. Excerpt from the manuscript Autobiography of Constantijn Huygens (Koninklijke Bibliotheek, Den Haag), originally published in Oud Holland (1891), translated from the Dutch [107]
 Rembrandt statue in Leiden Rembrandt is one of the most famous[108][109] and the best expertly researched visual artists in history, [112] cultural history, [113] education, humanities, philosophy and aesthetics, [114]
psychology, sociology, literary studies,[115] anatomy,[116] medicine,[117] religious studies,[120] Oriental studies,[120] Oriental studies,[121] global studies,[121] and art market research.[123] He has been the subject of a vast amount of literature in genres of both fiction and nonfiction. Research and scholarship
related to Rembrandt is an academic field in its own right with many notable connoisseurs and scholars[124] and has been very dynamic since the Dutch Golden Age.[110][125][111] According to art historian and Rembrandt scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholars[124] and has been very dynamic since the Dutch Golden Age.[110][125][111] According to art historian and Rembrandt scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholars[124] and has been very dynamic since the Dutch Golden Age.[110][125][111] According to art historian and Rembrandt scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable connoisseurs and scholar Stephanie Dickey: [Rembrandt is an academic field in its own right with many notable point field in its own right with many notable point field in its own right with many notable point field in its own right with many notable point field in its own rig
never leaving the Dutch Republic. In his home city of Leiden and in Amsterdam, where he worked for nearly forty years, he mentored generations of other painters and produced a body of work that has never ceased to attract admiration, critique, and interpretation. (...) Rembrandt's art is a key component in any study of the Dutch Golden Age, and
his membership in the canon of artistic genius is well established, but he is also a figure whose significance transcends specialist interest. Literary critics have pondered "Rembrandt" as a "cultural text"; novelists, playwrights, and filmmakers have romanticized his life, and in popular culture, his name has become synonymous with excellence for
products and services, ranging from toothpaste to self-help advice.[111] In 1775, a 25-year-old Johann Wolfgang von Goethe wrote in a letter that "I live wholly with Rembrandt"). At the age of 81 (1831), Goethe wrote the essay "Rembrandt the Thinker"), published irrelated to self-help advice.[111] In 1775, a 25-year-old Johann Wolfgang von Goethe wrote in a letter that "I live wholly with Rembrandt").
 the posthumous collection of his works.[126][127] Francisco Goya, often considered to be among the last of the Old Masters, said, "I have had three masters: Nature, Velázquez y Rembrandt.")[128][129][130] In the history of the reception and interpretation of
Rembrandt's art, it was the significant Rembrandt-inspired 'revivals' or 'rediscoveries' in 18th-19th century France, [131][132] Germany, [133][134][135] and Britain [136][137][138][139] that decisively helped in establishing his lasting fame in subsequent centuries.
portraits, the French sculptor responded: "Compare me with Rembrandt? What sacrilege! With Rembrandt and never compare anyone with him!"[9] Vincent van Gogh wrote to his brother Theo (1885), "Rembrandt goes so deep into the
mysterious that he says things for which there are no words in any language. It is with justice that they call Rembrandt—magician—that's no easy occupation."[141] Rembrandt was not Jewish, he has had a considerable influence on many modern Jewish artists,
writers and scholars (art critics and art historians in particular).[142][143] The German-Jewish painter Max Liebermann said, "Whenever I see a Rembrandt, I feel like giving up."[144] Marc Chagall wrote in 1922, "Neither Imperial Russia, nor the Russia of the Soviets needs me. They don't understand
me. I am a stranger to them," and he added, "I'm certain Rembrandt loves me."[145] The Jewish Bride, c. 1665-9, Rijksmuseum Amsterdam. In Vincent van Gogh's own words (1885), "I should be happy to give 10 years of my life if I could go on sitting here in front of this picture [The Jewish Bride] fortnight, with only a crust of dry bread for food." In a
letter to his brother Theo, Vincent wrote, "What an intimate, what an infinitely sympathetic picture it is,"[146] It has proved a comfort to me, in this era of European Jewish tragedy, to dwell upon the life and work of Rembrandt. Here was a man of Germanic ancestry who did not regard the Jews in the Holland of his day as a "misfortune," but
approached them with friendly sentiments, dwelt in their midst, and portrayed their personalities and ways of life. Rembrandt, moreover, regarded the Bible as the greatest Book in the world and held it in reverent affection all his life, in affluence and poverty, in success and failure. He never wearied in his devotion to biblical themes as subjects for
his paintings and other graphic presentations, and in these portrayals he was the first to have the courage to use the Jews of his environment as models for the heroes of the sacred narratives.—Franz Landsberger, a German Jewish émigré to America, the author of Rembrandt, the Jews, and the Bible (1946)[147][148] Criticism of Rembrandt
 Rembrandt has also been one of the most controversial (visual) artists in history.[110][149] Several of Rembrandt's notable critics include Constantijn Huygens, Joachim von Sandrart,[150] Andries Pels (who called Rembrandt's notable critics include Constantijn Huygens, Joachim von Sandrart,[150] Filippo Baldinucci,[150]
Gerard de Lairesse, Roger de Piles, John Ruskin,[152] and Eugène Fromentin.[149] By 1875 Rembrandt was already a powerful figure, projecting from historical past into the present with such a strength that he could not be simply overlooked or passed by. The great shadow of the old master required a decided attitude. A late Romantic painter and
critic, like Fromentin was, if he happened not to like some of Rembrandt's pictures, he felt obliged to justify his feeling. The greatness of the dramatic old master was for artists of about 1875 not a matter for doubt. 'Either I am wrong', Fromentin wrote from Holland 'or everybody else is wrong'. When Fromentin realized his inability to like some of the
works by Rembrandt he formulated the following comments: 'I even do not dare to write down such a blasphemy; I would get ridiculed if this is disclosed'. Only about twenty-five years earlier another French Romantic master Eugène Delacroix, when expressing his admiration for Rembrandt, has written in his Journal a very different statement:
perhaps one day we will discover that Rembrandt is a much greater painter than Raphael. It is a blasphemy was to put Rembrandt above Raphael. In 1875 the blasphemy was not to admire everything Rembrandt had ever produced. Between these two
dates, the appreciation of Rembrandt reached its turning point and since that time he was never deprived of the high rank in the art world.—Rembrandt [...] One thing that really surprises me is the extent to which Rembrandt exists as a
 phenomenon in pop culture. You have this musical group call [sic] the Rembrandts, who wrote the theme song to Friends—"I'll Be There For You". There are Rembrandt toothpaste. Why on Earth would somebody name a toothpaste after
 this artist who's known for his really dark tonalities? It doesn't make a lot of sense. But I think it's because his name has become synonymous with quality. It's even a verb—there's a term in underworld slang, 'to be Rembrandted,' which means to be framed for a crime. And people in the cinema world use it to mean pictorial effects that are overdone
He's just everywhere, and people who don't know anything, who wouldn't recognize a Rembrandt painting if they tripped over it, you say the name Rembrandt scholar, Stephanie Dickey, in an interview with Smithsonian Magazine, December
2006[109] While shooting The Warrens of Virginia (1915), Cecil B. DeMille had experimented with lighting instruments borrowed from a Los Angeles opera house. When business partner Sam Goldwyn saw a scene in which only half an actor's face was illuminated, he feared the exhibitors would pay only half the price for the picture. DeMille
remonstrated that it was Rembrandt lighting. "Sam's reply was jubilant with relief," recalled DeMille. "For Rembrandt lighting the exhibitors would pay double!"[153] Works about Rembrandt lighting the exhibitors would pay double!"[153] Works about Rembrandt lighting. "Sam's reply was jubilant with relief," recalled DeMille. "For Rembrandt lighting the exhibitors would pay double!"[153] Works about Rembrandt lighting the exhibitors would pay double!"[153] Works about Rembrandt lighting the exhibitors would pay double!"[153] Works about Rembrandt lighting.
1830) Gaspard de la nuit: Fantaisies à la manière de Rembrandt (French-language novel by Sylvie Matton, 1942) Moi, la Putain de Rembrandt (French-language novel by Sylvie Matton, 1998) Van Rijn (2006 novel by Sylvie Matton, 1998) Van Rijn (2007 novel by Sylvie Matton, 1998) Van Rijn (2006 novel by Sylvie Matton, 1998) Van Rijn (2007 novel by Sylvie Matton, 1998) Van Rijn (2006 novel by Sylvie Matton, 1998) Van Rijn (2007 n
by Daniel Silva) The Anatomy Lesson (2014 novel by Nina Siegal) Rembrandt's Mirror (2015 novel by Kim Devereux) Films The Stolen Rembrandt (1932 film directed by Les D. Maloney and J.P. McGowan) The Tragedy of a Great / Die Tragödie eines Großen (1920 film directed by Les D. Maloney and J.P. McGowan) The Missing Rembrandt (1932 film directed by Les D. Maloney and J.P. McGowan) The Tragedy of a Great / Die Tragödie eines Großen (1920 film directed by Les D. Maloney and J.P. McGowan) The Missing Rembrandt (1932 film directed by Les D. Maloney and J.P. McGowan) The Tragedy of a Great / Die Tragödie eines Großen (1920 film directed by Les D. Maloney and J.P. McGowan) The Tragedy of a Great / Die Tragödie eines Großen (1920 film directed by Les D. Maloney and J.P. McGowan) The Missing Rembrandt (1932 film directed by Les D. Maloney and J.P. McGowan) The Tragedy of a Great / Die Tragödie eines Großen (1920 film directed by Les D. Maloney and J.P. McGowan) The Tragedy of a Great / Die Tragödie eines Großen (1920 film directed by Les D. Maloney and J.P. McGowan) The Tragedy of a Great / Die Tragedy of a Great / 
S. Hiscott) Rembrandt (1936 film directed by Alexander Korda) Rembrandt (1940 film) Rembrandt in the Bunker (1941 film directed by Hans Steinhoff) Rembrandt in the Bunker (1954 documentary film by Morrie Roizman) Rembrandt, schilder van de mens /
 Rembrandt, Painter of Man (1957 film directed by Bert Haanstra) Rembrandt fecit 1669 (1977 film directed by Jos Stelling) Rembrandt: The Public Eye and the Private Gaze (1992 documentary film by Simon Schama) Rembrandt: The Public Eye and the Private Gaze (1997 film directed by David Devine) Stealing
Rembrandt (2003 film directed by Jannik Johansen and Anders Thomas Jensen) Simon Schama's Power of Art: Rembrandt (2006 BBC documentary film by Peter Greenaway) Rembrandt en ik (2011 film directed by Marleen
Gorris) Schama on Rembrandt: Masterpieces of the Late Years (2014 documentary film by Simon Schama) Rembrandt: From the National Gallery, London and Rijksmuseum, Amsterdam (2014 documentary film by Exhibition on Screen) Selected works Rembrandt: From the National Gallery, London and Rijksmuseum, Amsterdam (2014 documentary film by Exhibition on Screen) Selected works Rembrandt: From the National Gallery, London and Rijksmuseum, Amsterdam (2014 documentary film by Exhibition on Screen)
Warsaw The evangelist Matthew and the Angel, 1661 The Stoning of Saint Stephen (1625) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux-Arts, Lyon Andromeda Chained to the Rocks (1630) - Musée des Beaux
 - Mauritshuis, The Hague Artemisia (1634) - oil on canvas, 142 × 152 cm, Museo del Prado, Madrid Descent from the Cross (1634) - oil on canvas, 158 × 117 cm, looted from the Landgrave of Hesse-Kassel (or Hesse-Cassel), Germany in 1806, currently Hermitage Museum, St. Petersburg Belshazzar's Feast (1635) - National Gallery, London The
 Prodigal Son in the Tavern (c. 1635) - oil on canvas, 161 × 131 cm Gemäldegalerie Alte Meister, Dresden Danaë (1636 - c. 1643) - Hermitage Museum, St. Petersburg The Scholar at the Lectern (1641) - Royal Castle, Warsaw The Night Watch, formally The Militia Company of
Captain Frans Banning Cocq (1642) - Rijksmuseum, Amsterdam Christ Healing the Sick (etching c. 1643, also known as the Hundred Guilder Print), nicknamed for the huge sum paid for it Boaz and Ruth (1643) aka The Old Rabbi or Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, Berlin The Mill (1645/48) - National Gallery of Art, Washington, D.C. Old Man - Woburn Abbey/Gemaldegalerie, D.C. Old Man - W
Man with a Gold Chain ("Old Man with a Black Hat and Gorget") (c. 1631) Art Institute of Chicago Susanna and the Elders (1647) - oil on panel, 76 \times 91 cm, Gemäldegalerie, Berlin Head of Christ (c. 1648-56) - The Philadelphia Museum of Art, New York Bathsheba at
Her Bath (1654) - The Louvre, Paris Christ Presented to the People (Ecce Homo) (1655) - Drypoint, Birmingham Museum of Art Selfportrait (1650) - Frick Collection, New York The Three Crosses (1660) Etching, fourth state Ahasuerus and Haman at the Feast of Esther (1660) - Pushkin Museum, Moscow The Conspiracy of Claudius Civilis (1661) -
Nationalmuseum, Stockholm (Claudius Civilis led a Dutch revolt against the Romans) (most of the cut up painting is lost, only the central part still exists) Portrait of Dirck van Os (1662) - Rijksmuseum, Amsterdam The Jewish Bride (1665) -
 Rijksmuseum, Amsterdam Haman before Esther (1665) - National Museum of Art of Romania, Bucharest [155] The Entombment Sketch (c. 1639, reworked c. 1660-1665) - Mauritshuis, The Hague Portrait of an Old Man (1645) - Calouste Gulbenkian Museum
 Lisbon Pallas Athena (c.1657) - Calouste Gulbenkian Museum, Lisbon Exhibitions Moving Rembrandt Exhibition), Stedelijk Museum, Amsterdam, The Netherlands.[156] Jan-Feb 1899: Rembrandt Tentoonstelling (Rembrandt Exhibition),
 Royal Academy, London, England. [156] 21 April 2011 - 18 July 2011: Rembrandt and the Face of Jesus, Musée du Louvre. [157] 16 September 2013: Rembrandt and the Face of Jesus, Musée du Louvre. [157] 16 September 2013: Rembrandt to Rosenquist: Works on Paper from the NAC's
Permanent Collection, National Arts Club.[159] 19 October 2014 - 4 January 2015: Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe, Jule Collins Smith Museum of Art.[160] 15 October 2014 - 18 January 2015: Rembrandt: The Late Works, The National Gallery, London.[161] 12 February 2015 - 17 May 2015: Late
 Rembrandt, The Rijksmuseum, Amsterdam.[162] 16 September 2018 - 6 January 2019: Rembrandt - Painter as Printmaker, Denver Art Museum, Denver.[163] 24 Aug 2019 - 1 December 2019 - 2 February 2020: Rembrandt's Light,
Dulwich Picture Gallery, London[165] 18 February 2020 - 30 August 2020: Rembrandt and Amsterdam portraits by Rembrandt A young Rembrandt A young Rembrandt, Ashmolean Museum, Oxford[167] Paintings Self-portraits Main article: Self-portraits by Rembrandt A young Rem
Rembrandt, c. 1628, when he was 22. Partly an exercise in chiaroscuro. Rijksmuseum, Stockholm Self-Portrait in a Gorget, c. 1629; Germanisches Nationalmuseum, Nuremberg Self-portrait at the age of 34, 1640, Nationalmuseum, Stockholm Self-Portrait, oil on the self-Portrait with Velvet Beret and Furred Mantle 1634 Self-portrait at the age of 34, 1640, Nationalmuseum, Stockholm Self-Portrait with Velvet Beret and Furred Mantle 1634 Self-portrait at the age of 34, 1640, Nationalmuseum, Stockholm Self-Portrait with Velvet Beret and Furred Mantle 1634 Self-portrait at the age of 34, 1640, Nationalmuseum, Stockholm Self-Portrait with Velvet Beret and Furred Mantle 1634 Self-portrait at the age of 34, 1640, Nationalmuseum, Stockholm Self-Portrait with Velvet Beret and Furred Mantle 1634 Self-portrait at the age of 34, 1640, Nationalmuseum, Stockholm Self-Portrait with Velvet Beret and Furred Mantle 1634 Self-portrait with Velvet Beret And F
 canvas, 1652. Kunsthistorisches Museum, Vienna Self-portrait, Vienna C. 1655, oil on walnut, cut down in size. Kunsthistorisches Museum, Vienna Self-Portrait as Zeuxis, c. 1662. One of 2 painted self-portrait is turned to the left. [168] Wallraf-Richartz Museum, Cologne Self-Portrait with Two Circles, c.1665.
1669. Kenwood House, London Self-portrait, 1669. Self-portrait, 1669. Self-portrait at the age of 63, dated 1669, the year he died. National Gallery, London Other paintings The Stoning of Saint Stephen, 1625, The first painting by Rembrandt, painted at the age of 19.[169] It is currently kept in the Musée des Beaux-Arts de Lyon. Artist in His Studio, 1628, Museum of
Fine Arts, Boston Bust of an old man with a fur hat, the artist's father, 1630 Jeremiah Lamenting the Destruction of Jerusalem, c. 1630 Andromeda, Circa 1630 The Philosopher in Meditation, 1632 Anatomy Lesson of Dr. Nicolaes Tulp, 1632 Portrait of Aeltje Uylenburgh, 1632, Museum of Fine Arts, Boston Portrait of Saskia van Uylenburgh, c. 1633-
1634 Sacrifice of Isaac, 1635 The Blinding of Samson, 1636, which Rembrandt gave to Huyghens Susanna, 1636 Belshassar's Feast, 1636-1638 Danaë, 1635 The Blinding of Samaritan, 1638, Czartoryski Museum, Kraków Scholar at his Writing
Table, 1641, Royal Castle, Warsaw Joseph's Dream, c. 1645 Susanna and the Elders, 1647 The Mill, 1648 An Old Man in Red, 1652-1654 Aristotle with a Bust of Homer, 1653, Metropolitan Museum of Art in New York Young Girl at the Window, 1654, Nationalmuseum, Stockholm Portrait of Jan Six, a wealthy friend of Rembrandt, 1654 Bathsheba at
Her Bath, modelled by Hendrickje, 1654 A Woman Bathing in a Stream, modelled by Hendrickje, 1655 The Anatomy Lesson of Dr. Deijman, 1656 Jacob Blessing the Sons of Joseph, 1656 Woman in a Doorway, 1657-1658 Ahasuerus and Haman at the Feast of Esther, 1660 Saint Bartholomew, 1661, J. Paul Getty Museum The
Syndics of the Drapers' Guild, 1662 The Conspiracy of Claudius Civilis (cut-down), 1661-62 Lucretia, 1666 (Minneapolis Institute of Art) The Return of the Prodigal Son, detail, c. 1628-29, pen and brush and ink on paper Self-portrait in a cap, with eyes wide open, 1630,
etching and burin Seated Old Man (c.1630), red and black chalk on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1636, etching, Rijksmuseum An elephant, 1637, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1636, etching, Rijksmuseum An elephant, 1637, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and the Elders, 1634, drawing in Sanguine on paper, Nationalmuseum, Stockholm Suzannah and Sanguine on paper, Nationalmuseum, Stockholm Suzannah and Sanguine on paper, Nationalmuseum, Stockholm Suzannah and Sanguine on Sang
1639, etching, National Gallery of Art Christ and the woman taken in adultery, c. 1639-41, drawing in ink, Louvre Beggars I., c. 1640-42, ink on paper, Warsaw University Library The Windmill, 1641, etching The Diemerdijk at Houtewael (near Amsterdam), 1648-49, pen and brown ink, brown wash, Museum Boijmans Van Beuningen The Three
Crosses, 1653, drypoint etching, state II of V, Museum of Fine Arts, Boston Virgin and Child with a Cat, 1654, original copper etching plate above (the original copper plate), in Victoria and Albert Museum, example of the print below Christ presented to the People, drypoint etching, 1655, state I of VIII, Rijksmuseum Two Old Men in Conversation
/Two Jews in Discussion, Walking, year unknown, black chalk and brown ink on paper, Teylers Museum A a child being taught to walk (c. 1635). David Hockney said: "I think it's the greatest drawing ever done... It's a magnificent drawing, magnificent drawing, magnificent drawing, magnificent drawing, magnificent drawing ever done... It's a magnificent drawing ever d
[78][79] Notes ^ This version of his first name, "Rembrandt" with a "d," first appeared in his signatures in 1633. Until then, he had signed with his first name, "Rembrant". He added the "d" in the following year and stuck to this spelling for the rest of his life. Although
scholars can only speculate, this change must have had a meaning for Rembrandt, which is generally interpreted as his wanting to be known by his first name like the great figures of the Italian Renaissance: Leonardo, Raphael etc., who did not sign with their last names, if at all.[10] ^ Useful totals of the figures from various different oeuvre
catalogues, often divided into classes along the lines of: "very likely authentic" and "unlikely to be authentic" are given at the Online Rembrandt catalogues have added three (two in unique impressions) and excluded enough to reach totals as follows:
Schwartz, p. 6, 289; Münz 1952, 279; Boon 1963, 287 Print Council of America - but Schwartz's total quoted does not tally with the book. ^ It is not possible to give a total, as a new wave of scholarship on Rembrandt drawings is still in progress - analysis of the Berlin collection for an exhibition in 2006/7 has produced a probable drop from 130
sheets there to about 60. Codart.nl [44] The British Museum is due to publish a new catalogue after a similar exercise. ^ While the popular interpretation is that these paintings represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey, it is possible that they were painting represent a personal and introspective journey.
as Otto Benesch, [72][73][74] David Hockney, [75] Nigel Konstam, Jakob Rosenberg, Gary Schwartz, and Seymour Slive. [76][77] 1t is important to note that Rembrandt's religious affiliation was uncertain. And there is no evidence that Rembrandt formally belonged to any denomination. References ^ a b c Or possibly 1607 as on 10 June 1634 he
himself claimed to be 26 years old. See Is the Rembrandt Year being celebrated one year too soon? One year too late? Archived 21 November 2010 at the Wayback Machine for sources concerning Rembrandt's birth year,
especially supporting 1607. However, most sources continue to use 1606. ^ "Rembrandt" Archived 4 March 2016 at the Wayback Machine. Random House Webster's Unabridged Dictionary. ^ See: list of drawings, prints (etchings), and paintings by Rembrandt. ^ a b Gombrich, p. 420. ^ Gombrich, p. 427. ^ Clark 1969, pp. 203 ^ Clark 1969,
pp. 203-204 ^ Clark 1969, pp. 205 ^ a b Rodin, Auguste: Art: Conversations with Paul Gsell. Translated from the French by Jacques de Caso and Patricia B. Sanders. (Berkeley, CA: University of California Press, 1984) ISBN 0-520-03819-3, p. 85. Originally published as Auguste Rodin, L'Art: Entretiens réunis par Paul Gsell (Paris: Bernard Grasset, and Patricia B. Sanders.)
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(1718) by Arnold Houbraken, courtesy of the Digital library for Dutch literature ^ Joris van Schooten as teacher of Rembrandt and Lievens Archived 26 December 2016 at the Wayback Machine in Simon van Leeuwen's Korte besgryving van het Lugdunum Batavorum nu Leyden, Leiden, 1672 ^ Rembrandt biography Archived 20 December 2016 at the
Wayback Machine, nationalgallery.org.uk ^ Erhardt, Michelle A., and Amy M. Morris. 2012. Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque Archived 8 March 2020 at the Wayback Machine. Boston: Brill. p. 252. ISBN 978-90-04-23195-5. ^ Slive has a comprehensive biography, pp. 55ff. ^ Slive, pp. 60, 65 ^ Slive, pp. 60-
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people, we sense their warmth, their need for sympathy and also their loneliness and suffering. Those keen and steady eyes that we know so well from Rembrandt's self-portraits must have been able to look straight into the human heart." Gombrich, p. 423. ^ "It (The Jewish Bride) is a picture of grown-up love, a marvelous amalgam of richness,
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it's of a family teaching a child to walk, so it's a universal thing, everybody has experienced this or seen it happen. Everybody. I used to print out Rembrandt drawings big and give them to people and say: 'If you find a better drawing send it to me. But if you find a better one it will be by Goya or Michelangelo perhaps.' But I don't think there is one
actually. It's a magnificent drawing, magnificent drawing, magnificent." ^ Slive, Seymour: The Drawings of Rembrandt. (London: Thames & Hudson, 2019) ^ a b Mendelowitz, Daniel Marcus: Drawing. (New York: Holt, Rinehart & Winston, Inc., 1967), p. 305. As Mendelowitz
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Rembrandt Harmenszoon van Rijn (/ ' r ε m b r æ n t, ' r ε m b r 'fiarmə(n),so:m van 'rein] (); 15 July 1606 - 4 October 1669), usually simply known as Rembrandt, was a Dutch Golden Age painter, printmaker and draughtsman. An innovative and prolific master in three media, he is generally considered one of the greatest visual artists in .

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